

## IN SEVEN DAYS

for piano and orchestra with moving image (2008)

Thomas Adès music

Tal Rosner visuals

1. **Chaos – Light – Dark** [8.25]
2. **Separation of the waters into sea and sky** [4.14]
3. **Land – Grass – Trees** [5.35]
4. **Stars – Sun – Moon** [3.16]
5. **Fugue 5. Creatures of the Sea and Sky –** [3.05]
6. **Creatures of the Land** [2.29]
7. **Contemplation** [1.53]

NICOLAS HODGES *piano*

THOMAS ADÈS *conductor*

LONDON SINFONIETTA

*Recorded live in concert at Birmingham Symphony Hall on 11 March 2011*

*Commissioned by the Southbank Centre, London and the Los Angeles*

*Philharmonic Association*

*Published by Faber Music Ltd*

Generously supported by Simon Yates and Kevin Roan

*In Seven Days* performed as part of a London Sinfonietta UK tour supported by Sound and Music

Engineered and Produced by Ian Dearden of Sound Intermedia

Project Management by Claire Stevens

Design - Darren Rumney

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## NANCARROW STUDIES

### Nos. 6 & 7

Conlon Nancarrow, arr. Thomas Adès

Tal Rosner and Sophie Clements visuals

8. **Study No. 6** [3.39]
9. **Study No. 7** [10.00]

THOMAS ADÈS & ROLF HIND *pianos*

*Recorded in Kings Place Hall 2 on 12 June 2011*

*Arrangement commissioned by Fondazione Katia*

*& Marielle Labèque www.fondazionekml.org*

*Published by Schott Music GmbH & Co. KG, Mainz*

**TOTAL TIMINGS:** [42:36]

### DVD Extra

10. **Thomas Adès and Tal Rosner in conversation**

*Recorded at the Southbank Centre, London on 3 August 2011*

*Filmed and Produced by Kieran Morris of De Novo Arts*

*Facilitated by Marshall Marcus*

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# IN SEVEN DAYS

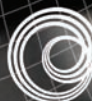
THOMAS ADÈS *music* TAL ROSNER *visuals*  
for piano and orchestra  
with moving image  
Nicolas Hodges *piano*  
Thomas Adès *conductor*  
London Sinfonietta

## NANCARROW STUDIES Nos. 6 & 7

(Conlon Nancarrow, arr. Adès)

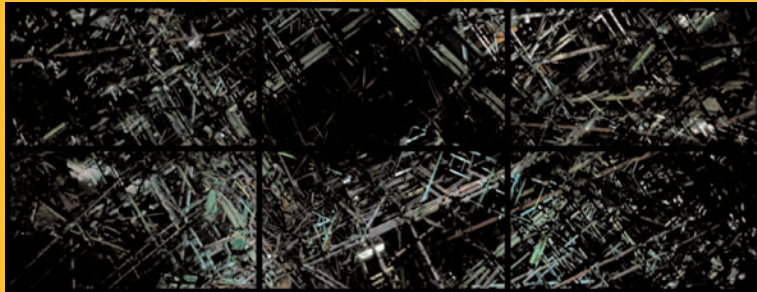
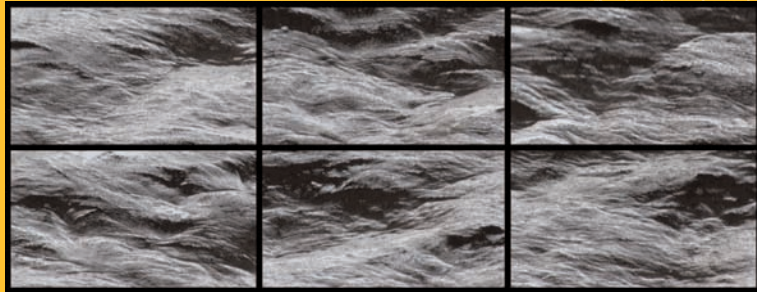
Thomas Adès and Rolf Hind *pianos*

Tal Rosner and Sophie Clements *visuals*



London  
Sinfonietta

CD + DVD



## IN SEVEN DAYS

*for piano and orchestra with moving image* (2008)

Music by **Thomas Adès** - Visuals by **Tal Rosner**

In *Seven Days* was conceived from its beginning as an orchestral piece which would incorporate video projection on stage. The joint process was an organic collaboration that included working simultaneously on both elements. As a result, the visuals are very responsive to the music, beating in choreographed unison as if they were an additional part of the orchestra.

The piece is a video-ballet in seven movements, played continuously. It follows the story of creation:

1. **Chaos - Light - Dark**
2. **Separation of the waters into sea and sky**
3. **Land - Grass - Trees**
4. **Stars - Sun - Moon**
5. **Creatures of the Sea and Sky - Fugue**
6. **Creatures of the Land**
7. **Contemplation**

The story is set as a set of variations, reflecting the two-part structure of the story: Days 1, 2 and 3 are complemented by Days 4, 5 and 6. In Day 7 the theme is presented in its simplest form.

## About the music

The subject of Creation suitably elicits music focussing on creation – on how tiny particles of sound can combine, and recombine, and jostle against one another, to produce a half-hour continuity. *In Seven Days* is a fractal composition, a work in which certain simple elements – as simple as the rising scale step that kicks the whole thing off – are repeated again and again in contexts that are in a perpetual state of change thanks to the composer's virtuoso control of rhythm and, especially, harmony, his twisted tonality emerging, totally fresh, from decades of popular music as well as from the classical tradition.

Composing against a visual counterpoint, Adès does not attempt to evoke the objects of Creation so much as the processes, and the energies. The separation of sea and sky, for instance, is imagined in what might be an infinite simultaneity of ascending and descending lines, perhaps suggesting Escher's perpetual staircases. Plant life burgeons as growing variation (but then, everything here is growing variation), from the extreme bass to a majestic climax. Astronomy reminds us that this work is also very much a piano concerto. The fugue in two sections – one escaping the piano, the other with the piano to the fore – tells us that everything is gentle fall, calming benediction. But then, at the end of the following contemplation, the whole process seems about to start over again. Creation is neverending.

© Paul Griffiths 2011

## About the visuals

The video element in the piece originates from an in-depth documentation of two architectural sources: the Royal Festival Hall in London and the Walt Disney Concert Hall in Los Angeles (the two venues that hosted its live premieres). The visuals are an exploration of these magnificent structures, their interiors and exteriors, as well as facades and immediate surroundings.

In restricting myself to using only elements from these two buildings, whether they were recorded on film or in still photographs, I created a new vocabulary of forms and compositions. The result is a wide spectrum of colours, shapes and rhythms that form a sound-responsive interpretation of the music across 6 screens, changing speed and direction, and moving between canon and independence.

The material alternates from the obvious (e.g. the silhouette of the Disney Hall against a blue sky), to the obscure (e.g. light fixtures, air-vents and so on). It was a fascinating process to illustrate the Genesis story of creation by abstracting these elements. For example, the trees in Day 3 are in fact many layers of scaffolding super-imposed on top of each other, creating a very organic texture from a very man-made source.

In my view, contemporary music has been neglected in terms of visual interpretation in comparison to other musical fields. Being a big fan of the genre, I saw this piece as an opportunity to communicate my own understanding of the music and enable the viewers to follow my personal interpretation of various patterns and progressions with both ears and eyes.

© Tal Rosner 2010

## NANCARROW STUDIES Nos. 6 & 7

Conlon Nancarrow arr. Thomas Adès

Visuals by Tal Rosner and Sophie Clements

### About the music

In his later years, Nancarrow adapted one or two of his player piano pieces for orchestra or chamber group. Yvar Mikhashoff made a whole bunch of arrangements, and eventually some pianists began finding that fingers – enough of them – could indeed have this music working. During the last two decades or so, Nancarrow's music has fascinated many other composers across the generations, from Ligeti (Piano Études and Concerto) to Adès.

Study No. 6 is an untypically lazy piece, though certainly not without its quirks. The repeating bass line, maintained by the second pianist's left hand throughout, is squashed and stretched by constant changes of rhythm and tempo, while the melody, whose returns are punctuated by up-down scales, develops bits of counterpoint along the way.

Study No. 7 is bigger and much more complex, with scraps of tune and scales caught on rhythmic and harmonic cycles rotating at several different speeds simultaneously. One rhythmic machine, starting up soon after the beginning, keeps repeating a bar of 18 irregular pulses (5-4-2-3-4), at first attached to thirds. Another, more continuously present, has a similarly lively rotating pattern but longer (5-5-2-4-3-2-3). The larger form is defined by a near repetition of the opening almost halfway through.

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### About the visuals

#### Study No. 6

Warm colours breathe with the gentle interplay of two voices: the top piano line is represented by movement from the top of the screen; the bass line represented by movement from the bottom. Through these waves of colour, where space between the parts is as important as their overlap, we catch glimpses of a journey down to Mexico where Nancarrow lived for many years.

#### Study No. 7

Taking a very pure approach to the sound, this is a graphic representation of Conlon Nancarrow's Player Piano Study No. 7. Drawing inspiration partly from the music roll of the player piano and the experimental film and graphics of the 1920s, geometric elements are introduced, each 'set' representing a motif in the music. As these motifs reappear in the piece so do their graphic counterparts, each time changing and creating new geometric landscapes.

© Tal Rosner and Sophie Clements 2007

## Thomas Adès (b. 1971)

Composer / Conductor / Pianist

Born in London, Thomas Adès studied piano and composition at the Guildhall School of Music and Drama, and read music at King's College, Cambridge.

Adès' first opera, *Powder Her Face*, commissioned by the Cheltenham Festival and Almeida Opera in 1995, has been performed worldwide and was televised by Channel Four. Adès' second opera, *The Tempest*, was commissioned by the Royal Opera House and was premiered under the baton of the composer in 2004. It has also been performed in Copenhagen, Strasbourg, Santa Fe and Frankfurt. The composer will conduct a new production at The Metropolitan Opera, New York in 2012. The CD recording of *The Tempest* (EMI) was awarded the Diapason d'Or and the 2010 Classical Brit Award for Composer of the Year.

*Asyla* (1997) was commissioned for Simon Rattle and the CBSO, who toured it and repeated it in August 1998 in Rattle's last concert as Music Director. *Asyla* also appeared in Rattle's opening concert with the Berliner Philharmoniker in September 2002. In February 2007 Radio France's Paris Presences Festival was devoted to Adès' music. This showcase was followed by the Barbican's festival



© Nigel Luckhurst

*Traced Overhead* in March and April, which presented the UK premiere of his second work for Simon Rattle, *Tevot*, commissioned by the Berlin Philharmoniker and Carnegie Hall. Other organizations to feature Adès as composer and performer include Carnegie Hall throughout the 2007/8 season; the Royal Stockholm Philharmonic's Tonsätтарfestival in 2009; the Melbourne International Festival in 2010 and the Los Angeles Philharmonic 'Aspects of Adès' in 2011. *In Seven Days* was premiered in April 2008 at the Royal Festival Hall and later at the Walt Disney Hall, Los Angeles. In January 2011 Adès' latest orchestral work *Polaris* received its world premiere at the opening of The New World Centre, in Miami. Later in 2011 Adès made his conducting debut with the Royal Concertgebouw Orchestra performing *Polaris*.

A renowned conductor and pianist, Adès recently conducted *The Rake's Progress* at the Royal Opera House Covent Garden and Zürich Opera. In 2011 he made his debut with the Boston Symphony Orchestra. In 2010 his solo piano recital tour included appearances at Carnegie Hall and London's Barbican Hall.

Adès' music has attracted numerous awards and prizes, including the prestigious Grawemeyer Award (in 2000, for *Asyla*), of which he is the youngest-ever recipient. He is the only composer to have won the Royal Philharmonic Society Music Award for Large-scale Composition three times, for *Asyla* (1997), *The Tempest* (2004) and *Tevot* (2007).

## Tal Rosner (b. 1978)

Filmmaker / Video Artist

Tal Rosner was born in Jerusalem. He received his BA from the Bezalel Academy of Art and Design, Jerusalem and an MA in Graphic Design from Central Saint Martins College of Art and Design, London. He lives and works in London.

Since 2005, Rosner has worked closely with musicians, combining multiple layers of sound and visuals to create a new language of classical/contemporary music videos. These include a DVD of Stravinsky and Debussy's music for two pianos with Katia and Marielle Labèque (KML Recordings 2007) and *Lachen Verlernt*, his collaboration with Jennifer Koh and Esa-Pekka Salonen which premiered at the 92Y Festival in New York in 2011.

His work with Thomas Adès includes *In Seven Days* (2008) and the multiple-channel film *Polaris* (2011), which inaugurated the Miami New World Symphony building designed by Frank Gehry. *Chronograph*, a site-specific digital art mural that he created in collaboration with American artist Casey Reas, was commissioned for the opening of the same building, and has been screened daily on its 7,000-square-foot exterior projection wall ever since.



In 2008 Tal Rosner won the BAFTA for Best Title Sequence for the Channel 4 television series *Skins*. He has continued to work on all the subsequent UK series and the new US series for MTV, broadcast in January 2011.

His experimental film *Without You*, commissioned by Animate Projects for Channel 4 and Arts Council England, won the Cinephilia Best Experimental Film Award at the 2010 London Short Film Festival. *Without You* has been broadcast on TV in the UK and France (Canal+) and widely screened at prominent film festivals and venues, including Clermont-Ferrand, Rotterdam, Tribeca (NYC), Onedotzero and the Tate Modern in London. A retrospective of Tal Rosner's work was held at the Forum des Images in Paris, as part of the Nemo Festival in April 2009.

In 2010 Rosner's seven-channel gallery installation *Family Tree* was launched at the Tenderpixel Gallery in London and screened at the Step09 Art Fair in Milan. That same year his work crossed over into the world of theatre with a video projection for John Adams' musical *I Was Looking at the Ceiling and Then I Saw the Sky*, which was commissioned by the Barbican, London and Theatre Royal Stratford East.

Rosner recently created the film and animation element for a new ballet production for Sadler's Wells, *The Most Incredible Thing*. The full-length dance work, featuring music by the Pet Shop Boys and direction/choreography by Javier De Frutos, premiered in London in March 2011 and was broadcast on BBC Four.

## Nicolas Hodges (b. 1970)

Pianist

Nicolas Hodges was born in London. One of the most exciting performers of his generation, Hodges has captivated audiences worldwide with his interpretations of classical, romantic, 20th century and contemporary repertoire, leading the Guardian to comment "Hodges's recitals always boldly go where few other pianists dare ... with an energy that sometimes defies belief."

Hodges has featured as concerto soloist with many of the world's finest orchestras, including a critically acclaimed debut with the New York Philharmonic under David Robertson, and subscription debuts with the Boston Symphony Orchestra, the Los Angeles Philharmonic and the San Francisco Symphony. He premiered Thomas Adès' *In Seven Days* with the London Sinfonietta at the Royal Festival Hall in 2008, and subsequently performed it in the LA Phil's "Green Umbrella" series and with the Netherlands Radio Symphony, all under the composer's direction. He regularly appears at music festivals throughout the world, including Tanglewood, the Edinburgh Festival, the BBC Proms, the Dialogues festival in Salzburg, and the Melbourne International Arts Festival.



© Marco Borggreve

As well as the standard repertoire, exemplified both in concerto performances and mixed recital programmes (such as his programme of Beethoven's *Hammerklavier* Sonata paired with 20th century works), Hodges' commitment to contemporary music is second to none. Elliott Carter's concerto *Dialogues* was written for Hodges, commissioned by the BBC. After its premiere with the London Sinfonietta under Oliver Knussen, the concerto was recorded for Bridge Records. He subsequently gave the US premiere with the Chicago Symphony Orchestra under Daniel Barenboim.

Hodges maintains a close relationship to many of today's most important composers. Those who have written works for him include Harrison Birtwistle, Wolfgang Rihm, Salvatore Sciarrino and Beat Furrer, and he also has close working relationships with Adams, Ferneyhough, Harvey, Kagel, Knussen, Lachenmann, Neuwirth, Nørgård and the late Karlheinz Stockhausen. A committed teacher, he educates young pianists particularly in the relationship between the performance of standard repertoire and contemporary works; he also works with young composers, attempting to demystify the complexities of writing for the piano.

An energetic recording artist, he has released more than 20 CDs to wide critical acclaim, including Adams on Nonesuch, Carter on Bridge and Gershwin on Metronome.

## Rolf Hind (b. 1964)

Pianist

Rolf Hind's career has blossomed over twenty-five years in a multitude of directions – establishing him now as a major force as soloist, composer, recording artist, chamber musician, pedagogue, collaborator and concert planner. His work as a recitalist has taken him to many of the leading new music festivals in Europe – by way of Carnegie Hall, Sydney Opera House and tours of Korea, Taiwan and Cuba.

Rolf has worked with many leading conductors, including Ashkenazy, Knussen, Rattle, David Robertson and Andrew Davis and appeared at the BBC Proms seven times. Orchestras he has worked with include the Chamber Orchestra of Europe, Munich Philharmonic, Danish Radio Symphony Orchestra, Malmö Symphony, and Baltimore Symphony Orchestra, and many appearances with the London Sinfonietta, the LPO, RPO, the BBC Symphony and all the other BBC orchestras.



©Škel Nicolau

## Sophie Clements (b. 1978)

Filmmaker / Video Artist

Sophie Clements lives and works in London. She comes from a background in biochemistry, music and design; the three elements that strongly influence and define her work. The majority of her work is made in relation to sound and music – the expression of the two languages of sound and visual as a singular voice being a key driving force. Sophie has worked in collaboration with a number of composers or sound artists, as well as various visual artists.

Her recent solo work explores the use of video as a form of sculpture, using devices including sculptural installation and video projection to deconstruct and re-assemble time and material to question the notion of physical reality in relation to time and memory. Her work has been exhibited in solo and group shows in galleries internationally, including the V&A museum; The Royal Opera House, London; FACT, Liverpool; The Jerwood Space, London; MU Gallery, Eindhoven; OpenEye Gallery, Liverpool; Video London, Barcelona, as well as in numerous film festivals.

Clements won the Jerwood Moving Image award in 2008 for her film 'Evensong'.



## London Sinfonietta

The London Sinfonietta is one of the world's leading contemporary music ensembles, with a reputation built on the virtuosity of its performances and its ambitious programming. It is committed to placing new music at the heart of contemporary culture and pushing boundaries, and regularly undertakes projects with choreographers, video artists, film-makers, electronica artists, jazz and folk musicians.

The ensemble is Resident Orchestra at Southbank Centre with regular performances from composer-conductors such as Oliver Knussen, Thomas Adès and George Benjamin, as well as some of the finest interpreters of 20th and 21st century repertoire including Diego Masson, Peter Eötvös and Martyn Brabbins. It continues to take the best contemporary music to venues and festivals throughout the UK and worldwide with a busy touring schedule.

The creation of new music has been at the core of the London Sinfonietta's work since its foundation in 1968. The ensemble has commissioned over 250 works and premiered many hundreds more, ranging from Luciano Berio and Harrison Birtwistle to Steve Reich. Its innovative Blue Touch Paper programme, which has supported new works from Naomi Pinnock, Dai Fujikura and Anna Meredith, gives composers and collaborators the opportunity to take risks and develop ideas with some of the world's finest musicians. Writing the Future, a new scheme, supports six composers in the development of work at a one-to-one level with the London Sinfonietta players.

Extending its support of emerging talent, the London Sinfonietta launched the annual London Sinfonietta Academy in 2009, giving young instrumentalists from

across the UK the unparalleled opportunity to train and perform with some of the finest contemporary musicians in the world.

The ensemble also continues to develop The Collective, a growing community of people across London and the UK who participate in high quality performance projects with the ensemble.

The London Sinfonietta has its headquarters at Kings Place where it is developing another strand of its programme for London and UK touring. It was awarded the RPS Music Award for Ensemble for its work throughout 2009.

London Sinfonietta performs with the generous support of Arts Council England, the PRS for Music Foundation, and numerous other trusts, foundations, sponsors and individuals.

**Visit the ensemble's website for exclusive interviews, news, music, film and biographies, and sign up to the e-Zine to receive all the latest information.**

[www.londonsinfonietta.org.uk](http://www.londonsinfonietta.org.uk)

Karen Jones	flute	Melinda Maxwell	oboe
Rebecca Larsen	flute/piccolo/alto flute	Owen Dennis	oboe
Jane Mitchell	flute/piccolo	Tim Lines	clarinet
Gareth Hulse*	oboe	Timothy Orpen	clarinet

Scott Lygate clarinet  
 John Orford\* bassoon  
 Lully Bathurst bassoon  
 Louise Watson bassoon/ contrabassoon  
 Michael Thompson\* horn  
 Tiffany Stirling horn  
 Alexandra Carr horn  
 Katie Pryce horn  
 Alistair Mackie\* trumpet  
 Bruce Nockles trumpet  
 Torbjörn Hultmark trumpet  
 Douglas Coleman trombone  
 Rob Workman trombone  
 Paul Lambert bass trombone  
 Daniel Trodden tuba  
 Laurent Quenelle violin (leader)  
 Joan Atherton\* violin (principal second)  
 Miranda Fulleylove violin  
 Charles Mutter violin  
 Dominika Rosiek violin  
 Daniel Piro violin  
 Mark Butler violin  
 Hilaryjane Parker violin

Andrew Harvey violin  
 Philippa Mo violin  
 Rebecca Eves violin  
 Emily Davis violin  
 Eniko Magyar viola  
 Julia Knight viola  
 Amanda Denley viola  
 Elizabeth Butler viola  
 Lionel Handy cello  
 Joely Koos cello  
 Karen Stephenson cello  
 Zoë Martlew cello  
 Enno Senft\* double bass  
 Lynda Houghton double bass  
 Markus van Horn double bass  
 Albert Dennis double bass  
 David Hockings\* percussion  
 Adrian Spillett percussion  
 Tim Palmer percussion  
 Oliver Lowe percussion  
 Serge Vuille percussion  
 Sam Walton timpani  
 \***London Sinfonietta Principal player**

